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I have so far only spoken of the dances and other rites which take place at the preparation of the sacred drinks. During the algaroba season festivals are held almost continuously, and these festivals are chiefly celebrated with drinking-bouts and dancing. Those of the Chaco Indians who have been in contact with the whites and seen the great festival with which, in Argentine and Boliva, they celebrate their carnival in February say that the algaroba season is their own carnival time and that they, too, have their carnival dances. The dances which among the Choroti take place at that time have partly been described before in connection with the customs practised by these Indians at courtship and marriage. In addition to the customary courtship dance *Avúshe*, the great festival, which is called *lākinene*, is celebrated with two more dances, those called *Ahlénta* and *Jóhlōki*. *Jóhlōki* is the name by which the Choroti call the Tobas, a fact that seems to indicate that the Choroti have borrowed the dance from their neighbours. The Tobas themselves call the dance *Nahotti*. It is a ring-dance; the dancing men are arranged in a circle and have their arms round each other's waists, moving round to the right or to the left to the rhythm of a chant. The *Ahlénta* again is identical with the Toba dance *Nomi*. Nevertheless, the Choroti seem to have borrowed it from their southern neighbours, the Ashluslay Indians on the lower Pilcomayo, a fact that may be inferred from the name; for just as *Jóhlōki* means »the Toba dance», so *Ahlénta* means »the Ashluslay dance» (Choroti *Ahle* = Ashluslay). I would add in this connection that the dances of the Chaco tribes are, in the main, common to all the tribes; there are certain dances which occur among different tribes under different names.

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The chants sung at the dances are rather monotonous and are composed of a series of words which apparently have no meaning; for instance in the *Jóhlōki*:

Hä-e-sa-alia.
Hiáh-hia-ália.
He-éh-hia-ália. hia-ália,
Hi-áh.
Hä-he-éh. hä-he-éh.
Hä-se-éh. hä-se-éh. hä-se-éh. etc.

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Only the younger unmarried men perform these dances, the older ones being constantly engaged in drinking algaroba beer (*ätäs*). Unmarried girls are allowed to be present, but as we have seen they do not as a rule

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take part in the dances, although courtship is connected with them. After the dances sexual intercourse is indulged in by the partakers in the festival, each girl choosing for herself a lover for that night among the dancing men.

Nordenskiöld mentions the Choroti as an instance of Indians who have purely profane dances, pointing out that they have special reference to the sexual life. The latter of course is true of some dances; but Nordenskiöld's mistake in regarding the Choroti dances as purely profane is due to the fact that he did not study their customs thoroughly and therefore failed to see the ideas underlying them. In fact, it is clear that the Choroti dances are gradually losing their original magical or religious significance and have a tendency to degenerate into mere amusements, a course of development which we frequently notice with regard to Indian customs. But even the Choroti dances still, in the main, retain their ceremonial character. Thus my Indian informant, an elderly man, told me that when the Indians dance they collect the whole supply of fruit gathered for the occasion in the house of an old man, i.e. a man initiated in the magic art; and *they believe that the dancing will make the fruit abundant* — not only these particular fruits, but those growing in the forest as well. The principle is again the same as in the Mataco dance to promote the growth of the sugar cane and in the Toba dance to make the chañar fruit abundant. As we have seen, the drumming, practised by the Choroti and the Mataco during the »season», has to a certain extent a similar object. That the chanting which accompanies the dances has at the same time for its object to frighten away evil spirits, is evident.

From this point of view it is interesting to compare the ceremonies performed by the Choroti during the »season» and the sexual liberty connected with them with certain »mysteries» of a similar kind practised by some Indian tribes in other parts of South America. Thus the Yurupary ceremonies of the Uaupes Indians in north-western South America present a close analogy to them. Among these tribes also certain mysterious ceremonies, consisting chiefly in dancing, are performed at those seasons of the year when the most important fruits reach maturity. The object of these ceremonies appears to be to influence the spirits which are thought to animate the plants and thus to promote fertility. Many facts show that these spirits are nothing but souls of the dead which have taken up their abode in the trees and plants. Moreover, at these mysteries sexual intercourse is promiscuously indulged in by those